

MUSICAL FETTER

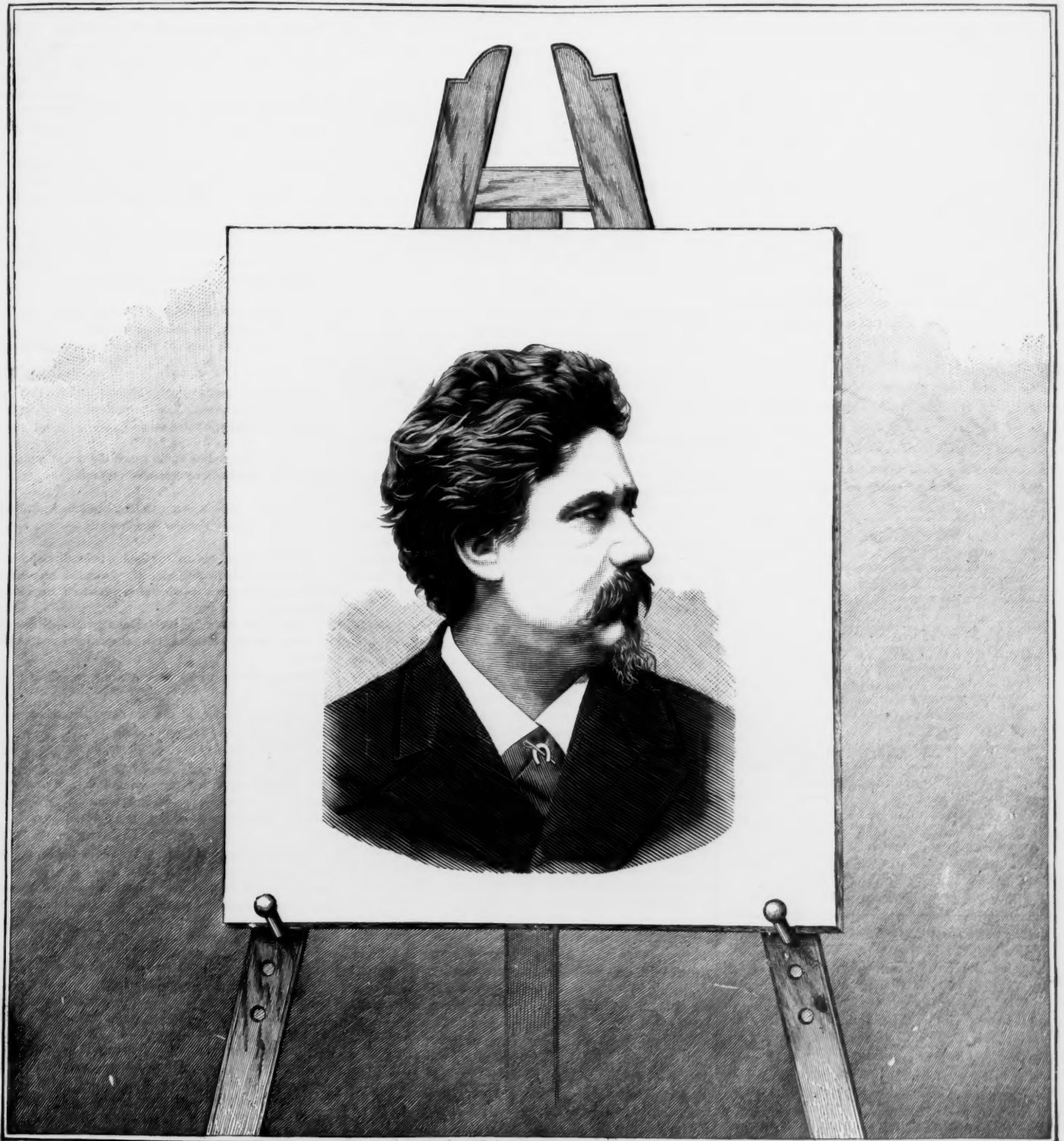
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES.

VOL. IX.—NO. 27.

NEW YORK, WEDNESDAY, DECEMBER 31, 1884.

WHOLE NO. 255.



HERR ALCUIN BLUM.

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Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti, Sembrich, Christine Nilsson, Scalchi, Trebelli, Marie Rozz, Anna de Bellucca, Etelka Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thursby, Teresa Carreno, Kellogg, Clara L., Minnie Hauk, Materna, Albani, Annie Louise Cary, Emily Winant, Lena Little, Murio-Celli, Chatterton-Bohrer, Mme. Fernandez, Lotta, Minnie Palmer, Donaldi, Marie Louise Dotti, Geisinger, Fursch-Madi, Catherine Lewis, Zile de Lussan, Blanche Rosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Charles M. Schunz, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Lax, Nestore Calvano, William Courtney, Josef Staudel, Ivan E. Morawski, Clara Morris, Mary Anderson, Sara Jewett, Rose Coglian, Chas. R. Thorne, Jr., Kate Claxton, Maude Granger, Fanny Davenport, Janaschek, Genevieve Ward, May Fielding, Ellen Montejo, Lilian Olcott, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campanini, Guadagnini, Constantin Sternberg, Dengremont, Galassi, Hans Balatka, Arbuckle, Liberati, Ferranti, Anton Rubinstein, Del Puente, Joseffy, Mme. Julia Rive-King, Hope Glenn, Louis Blumenberg, Frank Vander Stucken, Frederic Grant Gleason, Ferdinand von Hiller, Robert Volkmann, Julius Rietz, Max Heinrich, E. A. Lefebre, Ovide Musin, Anton Udvardi, Alcin Blum, William Mason, P. S. Gilmore, Neupert, Hubert de Blanck, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kotski, S. B. Mills, E. M. Bowman, Otto Bendix, W. H. Sherwood, Stagno, John McCullough, Salvini, John T. Raymond, Lester Wallace, McKee Rankin, Boucault, Osmund Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Max Treuman, C. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Emil Scaria, Hermann Winkelmann, Donizetti, William W. Gilchrist, Ferranti, Johannes Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco, Wilhelm Junck, Fannie Hirsch.

WE are somewhat astonished to find in an exclusive old paper of high reputation like the *Signale* a sickly and lengthy puff of the new conservatory of music at Charleston, S. C. This effusion, which is signed "H. M.", was written by Hermann Müller, the son of the well-known violoncellist, and shows this young man's remarkable facility for puffing his own family. That he should use the opportunity for blowing his own horn as loudly as he does will not astonish anybody who is acquainted with the Müller family in general, and with this worthy scion of it in special; but that a journal like the *Signale* should publish such rubbish editorially goes beyond our understanding.

WE find in one of our English contemporaries the following editorial opinion:

He who remains modest when severely criticised is the

truly modest man. To exhibit this grace and virtue when praised is easy enough.

Certainly English artists must be more modest and more easily pleased than our American musical fraternity; for we could not mention many among them who would exhibit modesty even when praised. If you do not make an American violinist out to be at least a Joachim, no matter how much you may praise this or that good quality in his playing, and if you do not give credit to every one of our innumerable pianists for being a second Rubinstein, no matter how justly you speak as to his merits and deficiencies, he will invariably put you down as one of his enemies. And thus it comes to pass that an honest critic, who tries to do justice to the artist, to the public and to himself, in this country, has more enemies and more backbiters that can easily be imagined by the writer of the above-quoted wise paragraph.

WHENEVER the dramatic papers touch upon musical topics they demonstrate how utterly devoid of knowledge of the subject they are. Once in a while the idiocy of the editors becomes too interesting to suppress, and we have therefore concluded to print a few lines taken from the *News-Letter*, a dramatic paper published in New York and Chicago. In an absurd article on opera at the Metropolitan Opera House we find this choice lucubration:

Dr. Damrosch in the orchestra chair exemplifies the Teutonic idea in music, which is to make as much noise as possible if you are a singer, and go through as large a variety of gymnastics as may be, if you are a leader. The physical exertion of the present director of the Metropolitan is equal to that of the average English pugilist who backs British beef against the Boston culture of John L. Sullivan.

This is a sample of what we see every week in this class of papers. We are, however, consoled. The great mass of people that study and appreciate classical, romantic and modern music do not even know of the existence of such sheets.

WHATEVER may be thought of James Henry Mapleson in general, one must ever be impressed with the atmosphere of serenity and hopefulness which constantly surrounds him. We imagine that these traits of character it is which inspire him in his Madison Square Garden scheme. The effect upon other people is exceedingly reassuring. Mr. Mapleson talks with the utmost confidence, apparently, of his project, so that already we can see a stately edifice, dedicated to music, rising upon the site which hitherto has played so important a part in the history of Sullivan, Greenfield, Rowell and the annual dog-show.

Because of Mr. Mapleson's confidence in himself, bolstered up by a divine providence, a lady has become interested in his schemes to the extent of a cool \$100,000, so he says, and somebody else, a drover or some other honest son of industry, desires to sink—beg pardon—invest \$10,000 in the venture.

We cannot as yet ascertain that any of the directors of the Academy of Music have importuned Mr. Mapleson to accept a good, round sum from them for the advancement of his interests—and those of music in its most elaborate form, yet we consider it only a question of time when all of these, including other stockholders, will place their fortunes at Mr. Mapleson's disposal in his effort to transform the Madison Square Garden from a spot redolent of the memories of Barnum's and other shows into an eternal abode for his Italian exhumations.

MUSIC, as a business, is improving from year to year.

The demand for both performers and teachers is constantly increasing. In view of this fact we would suggest the advisability of having young persons taught music with the intention of making it their profession. The idea seems generally to prevail that the study or practice of music is a mere pastime, to be taken up at odd moments when the pupil has nothing else to do. As a business it seems to be thought that there is "nothing in it." Of course, the great majority of those who dabble a little in music never expect to make a business of it, and would not be qualified to do so successfully if they wanted to. They have but little talent, and, unless viewed as a means of, perhaps, harmless amusement, the time they spend at music is only wasted. But there are those who, gifted with talent and a love for the art, would find in it a profession in every way congenial to their tastes, and as lucrative as other business they would be likely to follow. A good orchestral player can easily earn from forty to sixty dollars a week and still have time for teaching others his instrument and so add to his income. Good teachers on all musical instruments seem

to have their fair share of earthly goods, and even the composer who in olden times used to be proverbially poor, in modern times apparently has gained the knowledge of how to combine his creative and his accumulative powers.

If, therefore, a parent discovers in his child such talent as foreshadows a successful musician, why not have that child properly educated in the art? We say *properly* and we mean just that. If a young man is to become a lawyer or a doctor or a minister, he is prepared for either profession by a proper course of study; and only in that way can he hope to be thereafter successful. The same amount of proper study would make a good musician of him.

THE RACONTEUR.

EMMA THURSBY has at last arrived at her artistic level. After several years of extraordinary booming by Maurice Strakosch, she finally sings in small church concerts in Brooklyn and any other cities where Major Pond can arrange for her. This is very sad, yet Emma never was a great singer, and I can only account for her extensive notoriety through one of old Strakosch's *ignes fatui*.

Talking of singers reminds me of Nevada. It is a pity for her that she has to listen to so many advisers, and this accounts for the many recent disappointments for the public when she was announced to sing with Mapleson. Besides Mapleson, she has an English secretary, Palmer, an Italian agent, Chizzola, and an old father, Wixom, of foggy notions. With all these well wishing councillors the little lady must be in constant uncertainty.

Robinson, the excellent baritone of the German opera, says that the critics who wrote that he was not in good voice at a recent production of "Don Giovanni," know nothing about the subject.

He claims to have been in splendid condition and says that it is impossible to do justice to the role in such a large building.

He certainly is correct in this statement. "Don Giovanni" was written for theatres of small dimensions.

The Standard Quartette, at its last concert, played for a change a quartet by a new composer—Haydn.

What a shame that these old gentlemen are obliged to work so hard!

Dave Braham lost a valuable Stainer violin at the burning of the Theatre Comique. The instrument was formerly in the possession of some celebrated count.

I never saw a genuine violin which did not at some time or other belong to either a nobleman or a tramp.

By the way, Braham is not to be confounded with Brahms, the composer of the "F major Symphony."

And this brings me to the violin Schradiek brought to New York recently from Cincinnati. Schradiek says the instrument is made of the same kind of wood which the old Italian makers used.

He should not forget, however, that a great deal depends upon the proper making of violins, their shape, form and entire construction.

Even should the wood be the same, the form gives the character.

August Gemünder, in the Bowery, pretends to make as good instruments as Stradivarius made.

Artists, however, don't agree with him on that point, for none ever uses them in concert.

It is different with George Gemünder, of Astoria. He really has made some very excellent instruments. Wilhelmj uses a George Gemünder, as also do a large number of artists.

A humorist has said that Patti has no babes, the reason why being that the youngsters would have had to pay some four hundred pounds whenever they wanted their mother to sing them to sleep. This stroke of sarcasm is aimed at one of the greatest absurdities of the age—the preposterous terms asked by and given to a few celebrated artists.

The *Banner* observes: As it is the fashion nowadays to institute comparisons between the respective powers, modes and results belonging to the different arts which are alike distinguished by the epithet "fine," we may suggest to our readers that there are some interesting æsthetic parallels between the great poets and the great composers. The likeness will be easily seen in the respective periods in their art's history during which they flourished, in the character of their creations, and in the effect which they produced upon their contemporaries as well as upon posterity. Thus on one or the other of these counts we may compare Händel with Milton, Beethoven with Byron, Bach with Pope, Mozart with Shakespeare, Spohr with Tennyson, Chopin with Keats. Other instances will probably occur to the reader, but these are sufficient to show that such parallels are possible. It will be found, too, that the great painters correspond in much the same way to the children of the other two arts.

The Melancholy Tenor.

My chances now to make a name
Are absolutely worthless,
And I shall never conquer fame
Because I am so mirthless.

If I sing poor *Edgarde's* role
Just in the act of dying,
His piteous fate moves all my soul,
And then I burst out crying!

When poor *Manrico* in the tower
Watches his mother sleeping,
I always snuffle half an hour,
And end the act by weeping.

In public concerts when I shriek
Songs quite as sweet as Herrick's,
The big tears wander down my cheek,
And introduce hysterics.

In "Carmen," "Faust," or "L'Africaine,"
Altho' I am no lubber,
I cannot witness any pain
Unless I softly blubber.

And in the "Huguenots" last act,
The scene is so appalling,
That long before my voice is cracked
I have a fit of bawling.

I pant, I sneeze, I howl, I whine
In Verdi's "Rigoletto,"
And sob convulsive (eight or nine)
Ooze from my manly peltio.

In fact, I suffer every day
A torture beyond telling,
And I've been bounced, I grieve to say,
For drunkenness and yelling.

CUPID JONES.

The Principles of Expression in Pianoforte Playing.

(Continued.)

FIRST GENERAL RULE OF ACCENTS.

THE quality of accents should not surpass the unaccented notes by more than one degree of strength.

| | | | | |
|----------------|---|---|---|--------------|
| In pianissimo | " | " | " | mezzo-forte. |
| In piano | " | " | " | forte. |
| In mezzo-forte | " | " | " | fortissimo. |
| In forte | " | " | " | |

And in fortissimo playing there should still be left enough of reserve strength for accentuation.

The quality, or force of stress, has nothing to do with the quantity of accents.

The quantity of accents depends upon the stress being sustained or not sustained.

If the stress is sustained and (where the instrument permits) modified by swelling (*essec. dim.*), or by that indescribable tremor which must be felt to be expressed; then this may be truly called the

Expressive Accent,

because it is the truest and most direct transmitter of emotion, the nucleus of musical expression and upon which expression chiefly depends. In the usual practice of teaching, such an accent is classed among the irregular ones, and variously called: "Rhetorical," "aesthetic," "emotional," "pathetic," &c. The name matters little. (See previous enumeration.) But, as we are here examining the explainable of accents only, and an expressive accent, as above described, is altogether impossible in pianoforte playing, we will call this simply

Sustained Accent.

If, on the other hand, the stress is not sustained, but shortened—cut off—we call this

Short Accent.

SECOND GENERAL RULE OF ACCENTS:

The quantity of accents is of two and opposite kinds.

Every accent is necessarily either:

1. A *sustained accent*. The idea being a swelling of strength—a pressing out of tone—symbolized thus < (see Dynamics) as it is.
2. A *short accent*. The idea being a sudden decrease of force—a shortening of tone. Symbolized thus > (see Dynamics).

A *sustained accent* may be likened to a grasp of the hand, which, now strong and passionate, now gentle and loving, is always expressive of the giver's mind and feeling. Just so with this accent, which is expressive by its pressure.

Regarding the touch, it is to be observed that in the action of coming down upon the key there is a momentary feeling of the ivories, and the touch is like a pressure seeking to exhaust the depth of the keys. Only when the pressure and stroke are simultaneous can the tone be qualified and characterized.

This tone pressure may be given by finger touch, by wrist touch, by arm touch or by a combination of these.

Starting from the principle that the higher the finger is raised the weightier is the touch, it will be perceived that finger touch is

the least weighty, because the finger can only be raised as high as it is long.

If the strength of finger touch is not able to obtain the desired emphasis, wrist touch is resorted to.

If wrist touch is not emphatic enough, arm, or even shoulder touch, or a combination of all these touches, may be employed as the occasion requires.

But whether the action of striking the keys comes from the fingers, from the wrist, from the elbow, or the shoulder matters not, in so far as the weight of the touch is in all cases to be concentrated in the finger points. Hence arises the necessity of tightening the wrist at the moment of accenting, because the wrist, when firm, lends resistance to the finger pressure, and transmits the weight coming from the arm or shoulder which would otherwise be lost.

It is essentially a *free-arm touch* (by which is to be understood a combination of finger, hand and freely raised arm), which is most appropriate and effective for all purposes of accentuation, either where strength or delicacy is required.

The force of such free-arm touch can be made to equal almost the weight of the player, and yet is capable of the nicest gradations. It can be given with little or no effort, and its mere weight accomplishes a far nobler tone than any muscular force could accomplish.

(To be continued.)

Church Music versus Dr. Robinson.

By ALBERT J. HOLDEN,

Organist of the Church of the Divine Paternity, New York.

"PREJUDICE is a man with one blind eye," is an old and true saying, in that it totally unfits one for perceiving any good thing on the opposite side of a question; and the very bitter prejudices evidenced in the series of open letters by Rev. Charles S. Robinson in recent numbers of the *Century* magazine, have attracted the notice of church musicians, not so much for any helpful suggestion (which might properly be expected from a clergyman whose interest in church music led him to compile two or three books of Psalmody), as because a large class of honest, earnest people who love their art and love church music, and, alas! earn money by the conscientious performance of their duty, very probably feel aggrieved when any clergyman, from the many channels which are readily open to him, seeks to cast odium on the labors of those who are his most earnest assistants in the field where he, equally with them, is also a "hired creature."

Choirs, and especially quartet choirs, "fashionable quartets," so-called, have been the object of more silly and extravagant stories than a strict regard for absolute truth would willingly vouch.

It is conceded at once that the service rendered by the choir of a church should be an aid and inspiration to devotional feeling and (pardon me for being obliged to say it in just these words) the congregation, not the minister, pay for the choir, that the service may be rendered acceptably. On the other hand, it is conceded that the service rendered by the clergyman should contribute to excite devotional feeling and for that the congregation pay him. There is no need to shrink or flinch from the mention of these financial views of the matter; there is not a clergyman occupying a pulpit in New York but has a clear understanding of this matter when his engagement begins, and a church that is wise and wishes to grow in the best sense, takes particular pains to engage the most able clergyman and the best musical ability which its means will command. The inference to be drawn from this is simply that the music in a church is very apt to reflect the wishes and musical culture of the congregation who engage and pay for it. They are the sole arbiters in the matter, with the possible exception of the Protestant Episcopal Church, where the canons of the church leave this matter largely in the hands of the rector. Where it is understood that the music is generally acceptable to the congregation there need be no friction whatever between clergyman and choir. Both are "hired creatures" of the congregation, and it is to be devoutly hoped that both trust their service is acceptable in the eternal temple.

A music-loving clergyman (and it is sad to think how few there are) once said that "if the generality of ministers knew as much of music as the average organist did of religion, the musical services of the church would be a foretaste of celestial harmony, from the sympathy which would exist between pulpit and choir gallery."

The quality which will rob Dr. Robinson's open letters of any hoped-for benefit to be obtained from them is the unkind antagonism which he occupies toward the whole matter of choirs and organists. The funny stories he tells are exceptional occurrences; they prove nothing against church music, and may as well be put aside as irrelevant, to say nothing of the wisdom of telling them at all when considering so serious and important a subject. If it were necessary, I should be willing to undertake to tell one of the clergy for every one of Dr. Robinson's regarding the choir. The bitterness and venom has all been on one side. For years the quartet choir has been the target for all sorts of ministerial contempt in many religious papers and in innumerable ways. "I don't want and won't have any four people do my singing for me," said a clergyman, whose voice, musically speaking, was as melodious as a "licensed vender." "You can't have any solo singing in this church; it's sacrilege," says another. Let us be consistent. Is the intelligent, harmonious singing of an anthem or hymn by four "hired creatures" at one end of the

church any less acceptable to the Almighty loving Father of those "hired creatures" than is the sometimes unskilled, faulty reading and bad elocution of the one "hired creature" at the other end?

I have no sympathy with any church service where the "worship-by-proxy" system is in vogue. There should be a place in every service where the entire congregation can take part, and where congregations do not do so it is their own fault, as every congregation (the denomination already mentioned excepted) has the power to regulate the service so as to best express its devotional feelings. It will be a sad day for any church when it decides that music is a superfluity in its service. There is a place for a quartet choir, yes, and even for a solo to be sung, and I have sometimes thought that the tones of the organ alone were full of a majestic grandeur and sweetness that had something of the Divine love in them. Every organist who has sat before his instrument for years, till he begins to understand and know and love the tone of every individual pipe, somewhat as he loves the voices of his own children, can tell, if he loves his art and labor and is conscientious in it, of the warm grasp of the hand, or the brighter countenance, or the tear-dimmed eyes, which speak plainer than the faltering words, of those who have felt the divinely uplifting power of some organ tone, of some grand song of praise, which, with a single vocalist, was sung—yes, by "proxy," but in which was voiced a need of the human heart which, but for this art, could have found no utterance. That this "artistic aid in worship" is helpful is seen in the increasing love of churches for quartet choirs. Year after year the number increases. Year after year our churches are growing more beautiful. Year after year our service in the sanctuary grows richer and sweeter with that divine glory which a grander music and finer culture does so much to foster.

Amid the other hard, unkind things which it has seemed good to Dr. Robinson to say of us, there are a number of reflections upon the fact that church musicians are *paid* to sing and play the organ; the inference being that such service should be given gratuitously.

Musicians are sometimes guilty of "accepting a call to a more extended sphere of usefulness," and I am not certain that the clergy at large have not set them an example in this respect. Let us look at this matter of pay for a moment. It is one of my fixed beliefs that an Allwise Providence has sent every man into the world equipped with some one talent or ability which he can exercise, or be a "bread-winner" with, better than with anything else. With the musician it is music; with the minister it is preaching; and I have yet to learn of any good reason why either of these estimable classes of creatures should not take their one talent to the market which esteems them the highest and is willing to pay the best price for them; and if the clergy can honorably claim to be exempt from mercenary considerations in connection with such "calls," good judgment will certainly justify the musician in shielding himself behind the same reason.

It may be taken for granted that every minister feels in duty bound to give his best ability to the service for which he is engaged; and if a church sees fit, as a part of its equipment and working force, to supplement the preacher's efforts by providing a choir of fine voices to render the sublime music of great masters, it certainly comes with bad grace from any clergyman to sneer at such efforts where they are intelligently and worthily presented. Good music is an absolute necessity if a church is to be vigorous and flourishing. It is not too much to say that good music is a quickener of spiritual life, and a spur to generous incentives; and if anybody, for a moment, questions the efficacy of music as a means either of devotion or of attracting people to church, he need only study a few of the Easter and Christmas celebrations in our churches, and from the attendance on such occasions, when special efforts are made to present music somewhat worthy of the subjects, infer how many of the unusual throngs are brought in contact with a religious service by reason of "artistic aid."

In conclusion, let me ask Dr. Robinson to bear in mind how, for many years, church musicians have been reviled and have borne it in silence; how the clergy, who should have been the best friends of the choir, have been its persistent, almost relentless foes. The slap on the musician's cheek has never been a "love tap," generally something more substantial, and in this case I am not positive that Dr. Robinson did not want to flay us alive.

Personally, I wish to thank Dr. Robinson for having remembered to say one kind thing, at least, throughout these rather bristly and very "open" letters. He says he once heard Mr. Mason play an organ acceptably at a funeral. It is to be sincerely hoped that the recollection will not leave him until it has leavened the lump of his bitterness into a sweeter disposition toward those "hired creatures" who "sing and rejoice and give thanks"; yes, and even those who have heard the Psalmist's call to "praise the Lord with stringed instruments and organs." The memory of a holy song will abide and endure when sermons will be forgotten; therefore let us speak of this God-given art with loving reverence. It is one of the divinely appointed messages of "peace on the earth and good-will among men."

P. S. A brief personal explanation may be permitted here to remove any erroneous impression which readers of this letter might possibly assume; therefore I wish to say, with sincere gratitude, that the relations existing between the pastors of our church (Rev. Mr. Eaton and the late Rev. Dr. Chapin) and myself have been uniformly of the most agreeable kind. I sincerely regret that so large a number of my brother organists are not similarly circumstanced.

* Special query for Dr. Robinson: Do "hired creatures" have immortal souls?

PERSONALS.

HONOR THE DEAD.—Kücken, the favorite song writer, and one of the most distinguished of amateur composers, who died April 3, 1882, is about to be honored by the erection of a bust, the execution of which has been entrusted to the sculptor Brunow of Berlin.

HIS OWN ADMIRER.—Herr Lachrym played one of his own compositions and burst into tears. The audience was much affected; everybody exclaimed, "O dear, what is the matter? How can we help you? What can we do for you?" The modest artist replied, "Ach! nossing, nossing! But ven I do hear ze beautiful music, ze really goot best music, zen always I must weep."

PATTI MAKES A DISCOVERY.—A new tenor named Dyved Lewis has made his appearance in Glasgow and is heralded as a great success. He was a shoemaker in a little hamlet in Wales, and it is stated that no less renowned a personage than Adelina Patti was the original discoverer of his talents.

THE RUSSIANS LEADING.—A symphony in D minor by Edmund von Mihalowich, lately published in score by Breitkopf & Härtel, is said to be a work of power and interest. It is to the Russians that we have to look for new composers of importance as the recent successes of works by Tschaiskowsky, Borodin, Mihalowich and others have demonstrated.

W. AND W.—A granddaughter of Carl Maria von Weber, the composer of the "Freischütz," has just been engaged to the greatest living German dramatic poet, Ernst von Wildenbruch, the holder of the Schiller prize. The father of the young lady is Mar Maria von Weber, who wrote the celebrated biography of his father.

FRENCH GENEROSITY.—The President of the French Republic has pensioned the widow of the late director of the Paris Grand Opera, M. Vaucorbell. She receives yearly 1,500 francs, and besides this the secretary of finances has offered her a bureau de tabac.

AN OLD KAPELMEISTER.—The oldest musician living is Kapellmeister Hilf, of Elster, Germany, who, on the 1st ult., celebrated the one-hundred-and-first anniversary of his birthday.

FACTS AND FICTION.—We extract the following from a London contemporary: "Miss Emma Nevada has been telling the Americans, through the New York Times: 'The Rose of Sharon,' a new oratorio, was written for me by Mackenzie. It is a dramatic oratorio and a strikingly original work. At its performance the Prince and Princess of Wales were present at the Norwich Festival for the first time in eighteen years. The work was enthusiastically received. After the performance Mr. Mackenzie and myself were presented to the Prince and Princess.' It is, however, a fact that the Prince and Princess of Wales were not even present at the production of 'The Rose of Sharon' at Norwich." The statement that the work was written for Miss Nevada is likewise utterly untrue. Comment is needless.

AN OLD FAVORITE.—The basso Antonucci has been engaged for the season 1885, Naples. He will be favorably remembered by New Yorkers.

VERDI'S WINTER QUARTERS.—Verdi has gone to Genoa for the winter. He owns the Palazzo Doria. Presumably he will finish his "Otello" in that city. He has written no opera since "Aida" (1871). "Don Carlo" is only "Don Carlos" (1867) re-arranged, and "Simone Boccanegra" is also a re-written work.

AN INDEFATIGABLE WRITER.—Von Suppé has just finished a score called "The Sailors" for Vienna, where it is shortly to be produced.

A CHANGE OF SCENE.—After leaving Paris on account of the recent scandal at the Grand Opera, Mlle. Van Zandt made a highly successful debut in St. Petersburg last week in "Lakmé." The audience was a brilliant one. The Czar, Czarina and several other members of the royal family, and the majority of the foreign embassies stationed there, were present.

HERR LEBERT'S ILLNESS.—Herr Sigmund Lebert, of the Stuttgart Conservatory of Music, is seriously ill, and not expected to recover. His death would be a serious loss to the art and more especially to American students of the piano, who yearly crowd to Stuttgart to seek instruction from Lebert.

CONCERNING JOSEFFY.—The following is from one of our exchanges: "On Thanksgiving Day a party of young people went up to Minneapolis for a little recreation. After visiting the opera house, roller rink, refreshment parlors and other places similarly attractive, they finally sought a brief rest in the spacious parlor of the West. A moment after their arrival there a small stranger entered, and, seating himself at the piano, began to run a few scales. The boldest of the party said: 'Would you mind playing for us to waltz?' 'Not at all.' So pleasant was the waltz that its repetition was requested again and again, and finally, when the young people subsided, breathless, Mr. Pianist was rewarded with an 'Oh, thank you! You play very nicely.' As he was withdrawing, the hotel clerk entered, and was interrogated by one of the young ladies: 'Do you know who that gentleman is who just played for us?' 'Oh, yes, Miss, that is Joseffy.' We showed this to the eminent virtuoso, who, last week, returned to the city from his long and successful concert-tour and who is in excellent health and spirits. He laughed heartily over the paragraph, and, with his usual quiet humor, remarked: 'E ben trovato, ma non e vero. We did not stay at any hotel in Minneapolis, but left right after the concert.' Mr.

Joseffy is here on a short rest only and will start off again right after New Year's Day, as he has twenty-four concert engagements during the month of January. He will be the soloist at the fifth Philharmonic concert, when he will perform Chopin's F minor concerto.

OUR SINCERE CONGRATULATIONS.—Mr. Gustavus Kerker, the conductor of the Bijou Opera House, was recently married to Miss Rose Leighton, of the McCaull Opera Company.

MR. BRANDEIS'S NEW WORKS.—Frederic Brandeis, the indefatigable teacher and composer, is just finishing a new trio for piano, violin and 'cello, and a "Tantum ergo" of his for chorus, soli and organ, will be performed at the next Courtney concert.

M. MUSIN'S TESTIMONIAL.—A testimonial concert will be tendered to M. Ovide Musin by prominent citizens of Brooklyn at the Academy of Music on the evening of January 10. Mme. Fursch-Madi, Herr Robinson and Mme. Madeline Schiller, pianiste, will appear on the occasion, with several others whose names will be duly announced.

MR. VAN KUREN INSANE.—James A. Van Kuren, who for eight years occupied the position of organist of St. John's Methodist Episcopal Church, at Bedford avenue and Wilson street, Williamsburg, and who by indefatigable study had won his way to prominence in his profession, was a few days ago pronounced insane, and is now an inmate of the asylum at Flatbush. Mr. Van Kuren is thirty-four years old. A few years ago he married the daughter of one of the wealthiest residents of Williamsburg. He became the organist at St. John's about nine years ago, and he rapidly won fame in his new position. In connection with his church duties Mr. Van Kuren presided over a large class in music. His pupils were from the best families in the city. Last summer a number of Mr. Van Kuren's professional friends noticed that he frequently made strange remarks and acted peculiarly. Later on his vagaries became more marked until the attention of members of the church choir and others was called to it. During the early part of last fall it was rumored that the parents of some of Mr. Van Kuren's scholars in music had charged the talented musician with improprieties toward their daughters. This caused considerable comment among church people, and when several of Mr. Van Kuren's pupils discontinued their lessons, the rumors became the subject of investigation in the church. As a result of a rigid inquiry, Mr. Van Kuren was asked to hand in his resignation to the Board of Trustees immediately. The organist acceded to the demand without a word of protest, and as soon as his resignation was accepted he left the city. It was believed that he was suffering from overwork and that he would improve if he had quiet and rest. He returned, however, even worse than he was when he went away, and it was soon found that his reason was dethroned. Mrs. Van Kuren, who resides at No. 74 Hooper street, is nearly broken-hearted by the sad calamity. Many of the members of St. John's Church are contributing liberally to provide for the comfort of the unfortunate organist as well as for his wife.—*The World.*

Concerts for Working-People.

THE People's Concert Society has issued the following circular:

The object of the society is to educate the musical taste of the American people by means of free public concerts. It is intended that the music furnished shall be sufficiently simple for the popular understanding, but of the highest order. The name of Mr. Theodore Thomas, the musical director, and the reputation of his orchestra are a sufficient guarantee that this intention will be carried out.

Admission to the concerts will be entirely free. The tickets will be distributed among operatives of factories and other industrial establishments, and it will be so arranged that they shall reach those worthy and respectable workmen and women who cannot afford to pay the price of admission to concerts of the best kind.

The purpose of the society is not one of charity, nor of amusement, but of education. Its aim is to stimulate popular art, to cultivate popular taste, and to afford the masses similar opportunities for art development and enjoyment which in older countries are obtained by free access to picture galleries, museums and noble architectural monuments. No one need hesitate to accept the advantage of attending such a concert any more than he would hesitate to enter a public reading-room, or to borrow a book of a public library.

Sunday has been chosen for these concerts, owing to the fact that working-people remain at work until so late an hour as to be unable to attend or enjoy such performances on the evenings of the secular days. The society will endeavor to select an hour for the concerts which will conflict as little as possible with the time set apart for religious observances.

During the past season three concerts were given by the society at Steinway Hall. On each occasion the hall was filled to its utmost capacity by an audience of working-people, whose earnest and discriminating appreciation of the music was the best assurance that the aim of the society had been reached.

It is proposed to continue the work this winter, and to give one concert every month during the season of 1885. To this end the support of the general public is needed, and is urgently solicited.

All persons are eligible to membership. The minimum dues, entitling any person to full membership, are \$5 per annum; but, as the society will rely mainly on voluntary contributions, it is most desirable that friends of the movement should contribute larger sums to the extent of their ability. Persons desirous of becoming members of the society are requested to send their name and address, with the amount of their subscription, to the treasurer, Macgrane Cox, 55 Liberty street.

... Rubinstein's opera, "The Demon," was given at the Grand Ducal Theatre of Schwerin on the 3d inst.

HOME NEWS.

—The last performances of "Prince Methusalem" are announced at the Casino. On January 12, "Apajune" is to succeed Strauss's opera.

—Mme. Albani is shortly expected here, as she is billed as the soloist for the next Brooklyn Philharmonic concert and rehearsal of January 9 and 10.

—The Milan Opera Company has come to utter grief, the directors having sustained a loss of \$25,000. This is sad news, for the company deserved a better fate.

—"The Messiah" was sung by Fräulein Brandt, Miss Medora Henson, Herr Staudigl and Mr. W. H. Stanley in Plymouth Church, under the direction of Mr. Walter Damrosch, last evening.

—Mme. Schroeder-Hanfstaengl, the excellent soprano of the Metropolitan Opera Company, will leave New York on the 17th of January to go back to Frankfurt-on-the-Main. Mme. Materna is expected here on the 7th of January. She left Bremen on the 26th inst.

—It is difficult to find at any place of amusement a more attentive and withal polite a doorkeeper than Mr. William J. Brown, of the Metropolitan Opera House. These are qualifications which the public always appreciate and which are not always to be found.

—The collection of young women at the Comedy Theatre is now called "The Gaiety Company." A new company, also composed entirely of women, is now forming at this house to act in burlesque, and "An Adamless Eden" will not be performed after this week.

—Mme. Helen Hopekirk will give three recitals of classical music on January 15, February 17 and April 7 at Steinway Hall. Four recitals of the same order will also take place in the hall of the Historical Society in Brooklyn, the first of the series being set down for January 21.

—Mr. Mapleson has been strengthening his Italian Opera Company with the engagement of Mme. Fursch-Madi, and also of the tenor Gianinni and the basso Serbolini of the stranded Milan Opera Company. All these three artists are to appear in Boston this week in conjunction with the rest of the Mapleson troupe.

—The oratorio of "The Messiah" by the Troy Choral Union, at Music Hall, Troy, on Tuesday night, was the greatest event of the musical season in that city. The chorus never sang so well before. Theodore Thomas's orchestra and Miss Juch, Miss Winant, Theodore Toedt and Franz Remmert assisted. Professor J. E. Van Olinda was conductor.

—At the Casino concert of Sunday evening, Miss Belle Cole and Miss Henrietta Maurer, the pianiste, were the soloists. Mr. Aronson's orchestra was flanked with the Twelfth Regiment Band. The musicianly and satisfactory work of the evening, as usual of late, was done by the orchestra, under Mr. W. G. Dietrich as conductor.

—An association has been formed by twenty of the leading artists of Chicago, called "The Artists' Concert Club," for the purpose of giving fortnightly concerts. The concerts will take place on alternate Tuesday afternoons, from four till half-past five o'clock, beginning on Tuesday afternoon, December 30, at the rooms of the Amateur Musical Club, Ayer Building, corner of State and Monroe streets. Anyone desiring to become an associate member of the club can do so by applying to any of the active members. The associate membership fee is \$5 for a season ticket. Associate members will have the right to bring friends with them to the concerts on payment of 50 cents each at the door. The names of the active members are as follows:

Pianists: Miss Amy Fay, Mme. De Roode Rice, Miss Fannie Bloomfield, Mrs. Regina Watson, Miss Agnes Ingersoll, Mr. W. C. E. Seeböck, Mr. C. W. Dodge, Mr. N. Ledochowski.
Organist: Mr. Clarence Eddy.
Violinists: Mr. Adolph Rosenbecker, Mr. Carl Becker, Mr. Bernard Mollenhauer, Mr. William Lewis.
Cellist: Mr. Eichheim.
Singers: Miss Jennie Dutton, Miss Emma Romeldi, Mrs. May Phoenix Cameron, Mrs. O. K. Johnson, Mr. Charles Knorr, Mr. L. A. Phelps, Mr. John McWade.
Executive Committee: Miss Fannie Bloomfield, Miss Jennie Dutton, Mr. C. W. Dodge.
Secretary: Miss Amy Fay.
Treasurer: Mrs. Regina Watson.

... Frederic Grützmacher, the well-known 'cellist, of Dresden, is making a concert tour. He played in Moscow on the 6th inst., and will appear in Switzerland next month.

... Apropos of Donizetti's "Belisario," which is to be given next season at Naples, a good story is told, and one which is not generally known. Some time during the fifties an Italian opera company was engaged at Constantinople to sing this opera before the sultan in the harem. It was chosen probably on account of its Byzantine color. The fair Georgian and Circassian slaves listened to the lovely melodies enraptured, and followed the story by reading a translation of the Italian libretto in Turkish. They were quite astounded when they witnessed the authority and cruelty of Antonina, and failed to comprehend why a woman should have so much power. When Belisario came out poor and blind, their feelings were deeply touched, and when he begged for money, many of the favorites arose and threw their purses full of gold pieces on the stage. The Italian basso who was performing Belisario, although supposed to be blind, saw them with startling rapidity, and heedless of his scenic woes made a grab for them. His macaroni that evening was an assured thing.

THE OPERA SEASON.

At the Metropolitan.

THE four performances of opera in German that were given at the Metropolitan Opera House from last Wednesday evening up to and including Saturday afternoon, brought nothing but repetitions of former productions, that have been extensively mentioned in this journal, and can therefore be passed over this time with a few general remarks.

"TANNHÄUSER."

Last Wednesday saw another repetition of Wagner's "Tannhäuser," and as it was the evening before Christmas, when everybody seems to be busy at home and more congenially employed than with opera-going, the auditorium showed only a moderately-sized audience, probably vastly made up of old bachelors, old maids and such as are on the verge of deserving that title, with here and there a couple to whom the bliss of having children may have been denied. The performance itself also was not a remarkably good one, though it certainly was also not a bad one. But Herr Robinson, as *Wolfram*, was somewhat listless and did not sing as well as usual, a circumstance which was explained the next day by the fact that this useful artist had suddenly become sick—was suffering from stomach troubles—and certainly could not appear in "Don Juan," which was to be given on Friday night, but for which opera "Fidelio" was substituted. Herr Schott, as *Tannhäuser*, however, was excellent, as usual, and the rest of the cast does not call for special or renewed comment. The chorus and orchestra behaved a little more slovenly than was the case at former productions of this opera. Dr. Damrosch made his usual mistake of taking the festive march in the second act, accompanying the arrival of the nobles of the land, at about double the speed it ought to be played in. Mr. Thomas, curiously enough, also always takes the tempo of this stately march too fast; but in concert this is not quite as disturbing to musical ears as during the performance of the opera, where the dramatic action and the music ought to go hand in hand.

"LE PROPHÈTE."

At the extra Christmas performance on Thursday night, "Le Prophète" was again given with the same excellent cast as upon the previous representations. The house was crowded with an enthusiastic audience. Fräulein Brandt carried off the honors of the evening by her interpretation of the difficult role of *Fides*. Were it not for an occasional sharp intonation her *Fides* would have been almost perfect.

Herr Schott acted and sang artistically, and in a manly way; however, he has not the voice or the method of vocalization to do justice to the class of tenor roles which Meyerbeer employed in his great works. As an interpreter of Wagner heroes, Herr Schott has not as yet been equaled in this country.

Frau-Schröder Hanfstaengl as *Bertha*, and Herr Blum as *Count Oberthal*, were both capital, while the three *Preachers*, Messrs. Kemnitz, Miller and Koegel, sang fearfully out of tune in the union trios.

The stage mounting and general accessories were most elaborate, the church scene being impressively grand. Chorus and orchestra were thoroughly satisfactory. The opera will, doubtless, remain in the repertoire of the company.

"FIDELIO."

On Friday night, as we said above, Beethoven's "Fidelio" was given instead of the originally announced "Don Juan." The house on this occasion was one of the slimmest of the season, but the performance was a very satisfactory one. More especially was this true in regard to Mlle. Brandt's impersonation of the title role, which certainly so far has always proved her best effort, although her *Ortrud* ranks almost equally high. The part of *Florestan* was this time entrusted to Herr Udvardi, as Herr Schott, who sang on Monday, Wednesday and Thursday and who also appeared on Saturday afternoon, complained of being overworked, which he certainly is. Herr Udvardi sang very nicely, and as the demands of the role, when properly sung, call for an impersonation depicting weakness from long suffering in a dungeon and certainly not as powerful an interpretation as Herr Schott gives the poor political prisoner, Herr Udvardi may be said to have completely filled the bill. Herr Blum took the part of *Pizarro*, instead of the sick Herr Robinson, and did so to the satisfaction of the house. Frau Kraus was good and charming as *Marcellina* and the rest of the cast sang creditably.

"LOHENGRIN."

Last Saturday's matinee was attended by an audience which filled almost every seat in the house. "Lohengrin" was again given, and it was, without doubt, the best production of that opera this season.

The cast was the same as usual. Frau Kraus, Fräulein Brandt, Herr Schott, Herr Blum and Herr Staudigl were excellent in their respective roles.

"MASANIELLO."

The repertoire at the Metropolitan Opera House received on last Monday night another new addition in the shape of "Masaniello," which was brought out with great success both as to performance and public reception. The favor the work met with among the large and fashionable audience, however, must be mainly attributed to the fine and expensive stage setting and stage management, which latter, in the finale of the third act, the great revolutionary scene, so took the public by storm that they, after three or four hearty recalls of all the artists, had the stage manager, Herr Wilhelm Hock, brought out on the

stage. It is remarkable what this able gentleman has done toward the success of the operas presented, when the largeness of the Metropolitan Opera House stage, and the fact is taken into consideration that most of the workmen under him are Americans who do not understand German, while he does not speak English. The Mount Vesuvius scene in the last act also deserves a word of praise, and special mention is due the fine new costumes which the people of Naples sported on this occasion. "La Muette de Portici" or "Masaniello," as it is called everywhere except in Paris, so as not to confound it with Carafa's opera with the same name, was produced for the first time February 29, 1828, at the Opéra, Paris. Its success was prodigious from the start, and placed Auber in the highest rank of French composers. Scribe's libretto also is a masterpiece. The opera contains a little of everything—a prayer, arias, cori, dances, barcaroles, patriotic duets, &c. The celebrated slumber song was taken by Auber from a Mass he had composed some years before he contemplated writing "La Muette." This slumber song in the fourth act was also Herr Schott's (*Masaniello*) best effort during the whole evening, while otherwise, with the exception, perhaps, of his part in the patriotic duet with *Pietro*, he was not at his best on Monday evening. He neither looked nor sang his fisherman as well as he does some of his Wagner roles. *Elvira* was charmingly sung by Fräulein Hermine Bely, while her husband, *Alphonso*, Herr Emil Tifero, was the sore spot of the evening. Why this little tenor role was not entrusted to Herr Udvardi is hard to tell, when the exceedingly poor singing of Herr Tifero is taken into consideration. Herr Josef Koegel was a fair *Pietro*, and Mlle. Torri Isolina impersonated the dumb *Fenella* with grace and true expressiveness. The orchestra was good, the chorus fair, though it sharpened considerably at the end of the *a capella* prayer. The ballet, however, was rather poor, and Dr. Damrosch's slow conducting of the "Tarantella" spoiled this charming dance. Otherwise, however, the venerable-looking Doctor deserves great praise for the successful rendering of the opera. We notice with pleasure that Carlos Hasselbrink, the able young violinist, has been given the Concertmeister's chair, vacated through the untimely death of Reinhardt Richter.

To-night "Lohengrin" will be repeated, and Friday night "Rigoletto" will be given.

At the Academy.

"LUCIA."

"Lucia" was given Friday evening for the continuation of Mlle. Nevada's debuts. This opera has been a favorite now for nearly fifty years and will always remain in the repertoire when a good *Lucia* sings the lovely music. The sextet, the mad scene, the finale and the duetto in Act I. are imperishable masterpieces of feeling, passion, sentiment and originality, and will always live. Time has dealt gently also with the less remarkable portions of this opera. Donizetti, it must be considered, wrote for the style and taste of the public of 1835. It is an absolute proof of his genius, therefore, that passages in this opera have lived so long and are admitted to be great by the greatest critics of all nationalities.

Bellini's "Pirata" made much more of a sensation than "Lucia," and yet where it is played to-day, who knows it? "Lucia," in its complete form, has never been given in this city. This statement will seem astonishing, but is nevertheless true.

Mlle. Nevada sang the part of *Lucia* quite creditably, and shows promise of future excellence. This young lady should not be presented to us as a second Bosio, another Lagrange or a new Adeline (at least at present). She has talent, however, and time will mature it.

Giannini, as *Edgardo*, was very fine, and De Anna was acceptable—though not great—as *Ashton*.

"LES HUGUENOTS."

Mr. J. H. Mapleson concluded his remarkable New York season of Italian opera on last Saturday afternoon, when the Academy of Music held a good many deadheads and a few persons who had paid to hear Meyerbeer's masterwork, "The Huguenots," or at least such parts of it as the gallant Colonel vouchsafed to his "mixed" public, butchered in the most barbaric manner. If we except Mme. Fursch-Madi, whose *Valentina* was truly a remarkably fine performance and who sang with all the fine taste, skill and beautiful, sonorous voice for which she is so justly famous, the rest of the cast, including even Sig. De Anna (whose *Nevers* was stiff and not sung as well as we expected of this artist), was absolutely bad. Such a *Raoul* as Sig. Cardinali dared to launch upon his public would have been impossible in Europe, as he would have been hissed and pelted off the stage with rotten eggs long before the close of the fearfully cut first act. Mlle. Dotti's *Marguerite de Valois* was scarcely less outrageous, and her audacity in essaying the part was only rivaled by the bad taste of Mr. Mapleson, who stood back in the centre aisle vociferously applauding the lady who seems to remain his favorite long after she has ceased to please the public. The *mise en scène* was of course of the poorest kind, and the regal steed that bore *Marguerite* on the stage was the laughing-stock of everybody in the house. Mr. Bergh ought to have seen to the poor creature, which limped upon the stage, covered with an old carpet. Too bad for the old *car-pet*!

—Mr. C. Wenham Smith, a young organist from Newark, N. J., gave a recital at Chickering Hall, on Monday afternoon. He played with fine mastery over the instrument, both in regard to manual and pedal playing. His registration also showed the musician of taste. Miss Mary Dunn, who sang Mendelssohn's "Inferno" aria, and a song by Dudley Buck, has a rather cold and inflexible voice, but she phrases well and has a good deal of reserve power.

The Re-opening of the Standard.

MR. JAMES C. DUFF opened the new Standard Theatre on Tuesday evening of last week with Suppé's "Trip to Africa" in an English version, with the following cast:

Antasid Mr. A. L. King
Miradillo Mr. Alexander Klein
Fanira Pasha Mr. Charles Stanley
The Peddler Mr. Fred Clifton
Titania Miss Marie Conron
Tessa Miss Mae St. John

Some of these artists are very well known, and the company quite is efficient. Mr. King has been a concert and oratorio singer, and made his first appearance in comic opera. Messrs. Stanley and Clifton, the comedians, are both popular, the former having been for several seasons at the Chestnut Street Theatre, in Philadelphia. Mr. Klein was formerly at the Thalia Theatre. Miss Conron has long been a favorite here in comic opera. She and Miss Emma Seebold sing the leading female role of "A Trip to Africa" on alternate nights. Miss St. John is from Chicago, and has not hitherto sung in New York. Her singing, as well as that of Miss Conron, was pleasing. Minor parts are sustained by Misses Hattie Neffland and Englander, Messrs. J. E. Nash, Juano and Sullivan. The chorus numbers 50 voices, and there is an orchestra of 30 musicians under the direction of Adolf Nowak. For "A Trip to Africa" Mr. Joseph Clare has painted three handsome sets, and rich new dresses have been made at a "great expense." The auditorium of the new Standard is bright and cheerful in appearance. The tapestry drop curtain is attractive in design. Mr. James C. Duff, the manager, has a comprehensive scheme in view in connection with this theatre. He intends to make it the home of "opera comique," and although he begins with Suppé, he hopes in time to present the lighter works of such composers as Auber and Meyerbeer.

Herr Alcuin Blum.

ALCUIN BLUM, whose picture adorns our front page in this issue, made his first appearance in this country in Italian opera under the management of Max Strakosch at the Academy of Music in "Lohengrin," with Nilsson and Campanini in the cast, Mr. Blum singing the role of the *Herald* with such success that he determined upon entering upon an operatic career, although he had already attained an excellent reputation as a concert and oratorio singer. For this purpose Herr Blum began the study of dramatic singing and acting with Sig. Muci, and soon obtained proficiency in his chosen career. His first great role was the *Flying Dutchman*, which difficult and important character he assumed at the Carlberg Italian opera, and with which he gained a most pronounced success.

Later on, Herr Blum directed his efforts exclusively to German opera, and as at that time the Pappenheim-Adams Company had inaugurated a season of German opera at the Academy of Music, Herr Blum was chosen as the interpreter of the heroic baritone roles and appeared with special success as *Flying Dutchman*, *Wolfram*, *Telramund*, &c. Five years ago he left the United States and went to Europe, principally in order to advance in his vocal and musical studies.

His first engagement there was at the Imperial Theatre of Graz, where he had before appeared as guest and had gained the good opinions of both the press and the public. The success at Graz was followed up by an engagement with the royal court opera at Wiesbaden, and this holds good to this day. Dr. Damrosch heard Herr Blum at the latter city, and it was arranged that the singer should take a furlough which would allow him to again go to New York and be the heroic baritone of the German Opera Company at the Metropolitan Opera House. After the close of the New York season, Herr Blum will return to Wiesbaden, where the excellent royal *Kapellmeister*, Herr Carl Reiss, a friend and teacher of Herr Blum (with whom he studied such difficult roles as *Hans Sachs* in "Die Meistersinger") is gladly expecting him.

Concert of the Oratorio Society.

NEW YORK has the advantage over united Christendom and over all the Hebrews in this respect, that while the latter are still vainly expecting, and the former nearly 1,900 years ago celebrated, the coming of the "Messiah," our ungodly city is blessed with a yearly advent of the same, recurring with a regularity worthy of no better cause. We are indebted to this blissful state of yearly revivals of Handel's *chef-d'œuvre* (this is, of course, to what we refer to our foremost choral organization, the Oratorio Society, and their conductor, Dr. Leopold Damrosch. The proceedings invariably turn out to be great successes, both artistically and financially. This was again demonstrated on last Friday afternoon and Saturday evening, when the spacious Academy of Music was thronged to its utmost with a reverential multitude, who, both at the public rehearsal and at the concert proper, enjoyed a thoroughly good performance of the immortal though, like many other immortal, somewhat tedious work. (We only call attention to Klopstock's work on the same subject, "Die Messias," which is at the same time one of the sublimest and one of the most tedious productions in all German literature.)

The performances, which were mostly attended by people who do not usually frequent concerts, were artistically successful. As far as the main body of the production—the chorus—is concerned, this cannot be wondered at, although it is a matter for congratulation. It is not astonishing, however, for when people sing the same oratorio every year for a goodly

number of years, they finally arrive at getting the thing down to a fine point, and are able to do better than they would with a work they have less familiarity with. The choral singing was, then, indeed very excellent, and was deservedly applauded and appreciated. The finely-shaded and concisely-rendered beautiful G major chorus, "For unto us a child was born," was, as usual, redemanded and had to be repeated. The orchestra also was good throughout, albeit they played and Dr. Damrosch conducted somewhat listlessly, which is easily accounted for by the hard work they are constantly doing at the Metropolitan Opera House. What made the last Saturday "Messiah" performance remarkable, however, was the beautiful rendering of three of the four solo parts. Mr. Theo. J. Toedt, the tenor, of course, as usual, cannot count, as he was only heard in the vicinity of the stage, where we did not sit. But Mme. Schroeder-Hanfstaengl's delivery of the soprano soli, and our own Miss Emily Winant's rendering of the alto, and Herr Staudigl's singing of the baritone part were perfectly remarkable. Mme. Hanfstaengl sang beautifully and artistically; Miss Winant pleased through sympathetic quality of voice and tender, sweet delivery; while Herr Staudigl deserves the palm for artistic phrasing and an (for a German) astoundingly clear pronunciation of the English text. All three of these artists were generously applauded, and their success, it

is but fair to state, was only commensurate with the excellence and merits of their respective performances.

The Choral Union Concert.

The first concert, of the tenth season, of the New York Choral Union, was given at Lyric Hall, on Thursday evening, December 25, under the direction of Mme. Cappiani. Although the programme included selections somewhat dry for the concert stage, it was made most interesting by the artistic singing of Mme. Cappiani and her pupils. Mme. Cappiani, who has not been heard by the New York public for some seven years, roused the audience to enthusiastic applause by her rendering of "Voi che sapete." As an encore piece, Mme. Cappiani sang the "Broken Pitcher" *pouet*, which afforded great amusement to her audience.

Miss Annie Schirmer, Miss Helen D. Campbell, Herr Heinrich Kocke, pupils of Mme. Cappiani, pleased the audience with their finely-trained voices and admirable singing. Miss Helen D. Campbell, who was heard last season at the New York Choral Union Concert, sang "The Alpine Rose," "Nobil Signor," and an aria from "Semiramide." Miss Campbell showed herself the possessor of a voice of good quality and unusual compass; it was best displayed in the aria from "Semiramide," where both

her sustained and her florid singing were well exhibited. It was with great pleasure that we had the opportunity of hearing the celebrated piano virtuoso, Edmund Neupert, who rendered in his usual masterly style Liszt's "Fantaisie l'Africaine." To the hearty appreciation of his hearers, he kindly responded with an étude of his own composition. Mme. Cappiani was also assisted by Herr Kiesenetter, violinist.

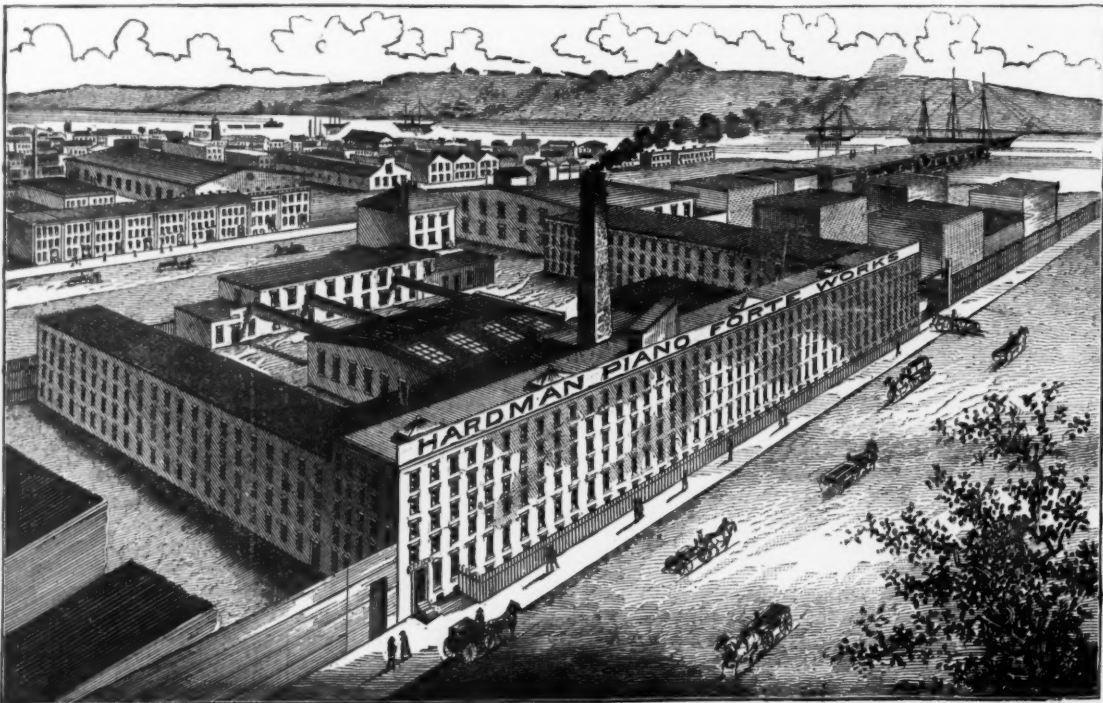
The Standard Quartette Club.

BEFORE an audience of ninety-two people the Standard Quartette Club gave their second chamber music soirée on last Tuesday night at Steck Hall. In consequence of Mr. Brandt's illness (which we are glad to say he has almost overcome), Mr. A. Klugescheid played second violin, and Mr. Roebbelin advanced to the post of leader. The *ensemble* was not materially affected by this change, and the club's renderings were as satisfactory as usual. They played Haydn's string quartet in A minor, op. 76, No. 2, and the great and beautiful B flat major quartet, op. 130, by Beethoven. The latter was a somewhat too ambitious undertaking for the powers of the club, but two of the six movements were rendered with nice effect.

Miss Charlotte Walker sang two Schubert songs, "Suleika" and "Frühlingsglaube." She possesses a very agreeable and good soprano voice, but her conception of songs, as shown in the delivery of these two, was not of the most musical or artistic kind.

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4; First Presbyterian, Philadelphia,
3; Trinity Ch., San Francisco, 3;
Christ Ch., New Orleans, 3; and Pitts-
burgh R.C. Cathedral, 4.



The People's Concert.

THE People's Society, the circular of which worthy and commendable institution we print in another column, gave the first free concert for the people on last Sunday afternoon. Steinway Hall was crowded on this occasion with working-men and their families, who seemed to enjoy to the utmost the excellent music provided for them, if their enthusiastic plaudits and *da capo* demands can be taken as an indication. Theodore Thomas had selected a most suitable and interesting

programme and the performance of the same by the orchestra and under his graceful and safe guidance would have pleased and satisfied even the most fastidious ears of a Philharmonic audience. Mrs. Sarah Barron-Anderson, contralto, was the soloist, and sang really very admirably. She was encored after her second number and gave Beethoven's "In questa tomba" aria.

Mr. Rudolph Aronson was served with a summons on Christmas night. After "Prince Methusalem" had drawn to a

close, the manager of the Casino was seized and led to the upper regions of the house, where the attachés of the Casino confronted him in solid array. Treasurer H. R. Smith then, in a few well-chosen words in behalf of those assembled, presented Mr. Aronson with a locket from Tiffany's, having on its face Mr. Aronson's monogram in brilliants, the reverse side bearing the engraved words: "Christmas, 1884. To Rudolph Aronson, from the attachés of the Casino." Mr. Aronson indicated his thanks in fitting terms despite the suddenness of the uprising, and the company broke up somewhat later.

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ADVERTISEMENTS.

Our readers in answering Advertisements, will confer a favor on us by mentioning THE MUSICAL COURIER.

HAPPY NEW YEAR!

GREENER'S LAWYER IN BOSTON.

YOUNG Mr. Morrison, Greener's lawyer, must feel proud of the reception he received at the hands of the piano and organ trade of Boston. The articles on the subject of the Greener patent and those in reference to the ubiquitous Mr. Morrison that have appeared in THE MUSICAL COURIER had been carefully read by the Boston music trade, and everyone was prepared for any demonstration. In every instance that we have heard of Morrison was politely told to do as he pleased, and in one instance he was peremptorily ordered off the premises.

At the Emerson Piano Company he started out with a proposition demanding \$1,500 for a settlement, but finally agreed, if he could get it, to take \$500. Mr. Powers, the treasurer, told him that he would make no offer, but would refer the matter to the members of the company who have charge of the manufacturing department. We can assure Mr. Greener that he will not get one cent from the Emerson Company. The company, like the Chickerings, will refuse on principle to pay tribute.

At Messrs. C. C. Briggs & Co., Mr. Greener's lawyer made very serious and questionable remarks to effect a settlement. In answer to Mr. C. C. Briggs, Jr.'s question as to the amount of money paid by those firms who have purchased shop-rights, &c., Morrison said that the amounts varied from \$250 to \$1,000.

This answer was a willful falsehood. Never up to date has any firm paid Mr. Greener a sum approximating \$1,000 for the use of the soft damper patent. The sums range from \$25 to \$75, and thence to \$100, and a few cases above that. To demand \$1,500 from the Emerson Company and to reply to C. C. Briggs & Co., as Morrison did, implies a practice very dangerous to an attorney-at-law, and Morrison may find himself seriously jeopardized. Mr. C. C. Briggs, Jr., replied that as the Chickerings had been sued, his firm will patiently await the result of that suit; that it would be folly to negotiate pending that litigation. This is the proper position for every firm to take.

It may not be generally known that Mr. Greener also, in addition to his piano patent, claims a patent on the grand organ knee-swell. He wants a considerable sum from the reed-organ manufacturers for the use of that venerable attachment. During his Boston visit Morrison annoyed the reed-organ manufacturers, and casually called upon Mr. McLaughlin, the proprietor of the New England Organ Company. "I want to interview you on the Greener patent," said the young lawyer. "I don't interview," replied Mr. McLaughlin, and paid no further attention to Morrison.

GREENER SUES MASON & HAMLIN.

It seems that Mr. Jacob Greener, of Elmira, commenced suit against the Mason & Hamlin Organ and Piano Company for violation of his alleged soft-pedal patent at the same time that he sued the Messrs. Chickering. In the whole trade Mr. Greener could not have found two more unpromising concerns upon whom to try his terrorizing movements. Neither of them can be easily frightened or bulldozed.

This company are not easily frightened by "tricks that are vain." Moreover, they have had experience in patent suits, having been repeatedly sued for alleged violations of patents in the last thirty years without ever losing a case. This uniform result comes from the fact that it is their policy to settle any such matter out of court if there is any question as to the right or their ability to prove it. They have repeatedly bought and paid for patents in respect to which there was any doubt as to their covering what they wished to make. On the other hand, where there is no possible doubt, their principle is "millions for defense, but not one cent for tribute."

Since this suit was brought, Morrison, claiming to be

the attorney for Mr. Greener, has called repeatedly at the office of the Mason & Hamlin Company trying to get them to settle, and offering to take \$100 as satisfaction for the past and in full compensation for a shop-right to make as many in the future as they pleased! But the Mason & Hamlin Company have declined to settle, even at this insignificant price, and have retained Messrs. Betts, Atterbury & Betts as their counsel and put in an appearance to defend the suit. "If," say they, "we have infringed any valid patent of Mr. Greener's, we will cheerfully make him such reparation as the law declares just. If, however, this shall prove a conspiracy to defraud, we mean to endeavor to bring its perpetrators to justice."

The action of the Mason & Hamlin Company in regard to some of their own patents is in contrast with that of Mr. Greener. Having warned makers against infringing certain patents of theirs which they supposed to be valid, and having been shown that for some reason they were not so, the Mason & Hamlin Company have immediately relinquished their claims and taken pains to advise the trade that they did so.

It is almost a pity that there is no prospect that anybody will ever be compelled to pay Mr. Greener anything for the infringement of his patent, for it would be amusing, when the question came to be decided as to amount of damages, to hear the testimony of scores of witnesses as to the insignificant sums at which they have been offered and, in many cases, have bought shop-rights. We wonder if Mr. Greener will have all these to pay back, with damages to much more serious amount? It is quite possible.

Improper Advertising.

IT is very natural for advertisers to use superlative expressions in advertising the wares they offer to the public, but the facts should always be adhered to, and we must say that with responsible firms they usually are. But we do not believe, for instance, that Oliver Ditson & Co., of Boston, can mean exactly what they say in the following advertisement taken from one of the Boston papers, which contains the extravagant insinuation that new pianos can be bought of them at agents' actual cost prices.

WEBER PIANOS

—AT THE—

ACTUAL COST PRICES!

CLOSING OUT SALE.

To make room for other Pianos. Being no longer agents for the above Pianos, we are desirous of at once closing out the entire stock of UPRIGHTS, SQUARES and GRANDS. Persons who wish to procure "WEBER" Pianos will find this an opportunity seldom met with. Call or send for descriptive catalogues. Will sell at agents' prime cost prices.

OLIVER DITSON & Co.,
449 and 451 Washington street.

It is now about one year since Oliver Ditson & Co. have bought any Weber pianos, and the stock on hand, if it is not nearly all second-hand, is at least store-worn. The impression created by the advertisement is that *new*, that is absolutely *new*, Weber pianos can be bought at Ditson's at "agents' prime cost prices." The general public is not informed in the advertisement since when Messrs. Ditson & Co. have ceased to be the Weber agents.

It is just this kind of advertising that damages the retail piano trade, and it should be discouraged at every opportunity. What has the general public to do with "agents' prime cost prices?" Why should the public be instructed that there is such a thing? A great many piano purchasers know nothing about the relations between a piano agent and his principal, and no matter what argument a retail salesman may use to induce an individual customer to purchase a piano, it is absolutely unfair and injudicious to parade before the public in shape of an advertisement that there is such a thing as "agents' prime cost prices," especially in this instance, where the whole advertisement, on account of the peculiar relations existing between Messrs. Ditson and the Weber estate, can be subjected to the severest criticism by every one who has the welfare of the piano trade at heart.

And then there is such a thing as comity in trade, although it is a rare virtue in the piano trade. The Weber agents in Boston now are M. Steinert & Sons. In their warerooms purchasers can actually find the Weber pianos, that is, the *new* Weber pianos as they come from the factory, and a firm as wealthy, as prosperous and as reputable as Oliver Ditson & Co., of Boston, can afford to exercise the highest principles of trade by not lending its name to an advertising "dodge" which destroys trade comity, and which, at the same time, is misleading and damaging to the piano industry.

Not so Dull Out West.

SOME of our Western exchanges contain references to an active trade in pianos, which indicate that in some places and with some dealers there can be no reasonable cause for complaint. For instance, the Indianapolis Journal of December 25, says:

Pianos for Christmas Presents.

A Journal reporter dropped into Pearson's music house yesterday and was astonished at the large number of pianos that were all papered and tied up ready for delivery for Christmas presents, which would indicate that this well-known house was the popular place for piano buyers these holidays. Among the large number of pianos purchased the Hazelton Brothers and Ernest Gabler pianos seemed to be the general favorites. Among the large list of buyers we notice the following names:

| | |
|---|----------|
| W. C. Anderson, 218 N. Alabama street..... | Upright. |
| M. H. Halpin, 325 W. North street..... | Upright. |
| Phil Rappaport, 305 E. Ohio street..... | Upright. |
| William F. Burns, 44 N. Mississippi street..... | Upright. |
| R. E. Poindexter, 36 Cherry street..... | Upright. |
| J. E. Eastes, Danville, Ind. | Upright. |
| Miss M. E. Love, 104 Peru street..... | Square. |
| John F. Mueller, 28 Fort Wayne avenue..... | Square. |
| Mrs. S. White, 292 E. Michigan street..... | Square. |
| Charles Ferger, 503 N. West street..... | Square. |
| John D. Moran, 152 Bates street..... | Square. |
| H. Reller, Cumberland, Ind. | Square. |

The Cleveland Leader of December 26 contains the following note:

After the Battle.

Mr. B. S. Barrett, the Euclid avenue piano dealer, reports that they sold and delivered twelve Christmas pianos, ten in the city and two out of the city, besides an order received for a semi-grand. They were all new pianos except one, and the list included five of the finest Hallett & Davis Company's cabinet grands—the largest size made, and as fine as are produced by any company in the world.

Some Remarkable Pianos.

IF any special industry characterizes the rapid strides toward perfection, for which Americans are noted in all the mechanical and scientific pursuits, it is what must be termed the art of pianoforte building. Every possible improvement that could have been utilized in the improvement of the tone and touch of pianos has been brought into use, and as a result the American piano occupies a pre-eminent position in the world of music to-day.

But all of our efforts have not only been made toward perfection in the musical qualities of the instrument. We have believed in the old adage that a beautiful soul and a beautiful body should go together, and that when an instrument like a piano possesses all the attributes that please the ear, it should also be incased within a body representing artistic outlines, symmetry and proportion, and so constructed as to please the eye.

We were led to these reflections by an exhibit of pianos which we saw last Monday in the warerooms of Messrs. Chickering & Sons, on Fifth avenue, consisting of sixteen exquisitely constructed upright pianos, one concert and one parlor grand. A pen picture can only approximate the genuine artistic woodwork and carving that is to be seen in this collection of pianos. There are three satin-wood uprights, that stand in quiet relief against the darker woods of which the remainder of the instruments are made. A rich, glossy exterior, polished to perfection, greets the eye. They represent in the totality of the work the artistic results attained, while a fancy mahogany upright with gilt ornaments, a richly carved mahogany in the Adams style, a satin wood upright inlaid with mahogany and a mahogany upright inlaid with white maple represent the very closest attention to detail in the inlaid figures and the delicate hand carving. Two mahogany uprights, with remarkable desks containing basso-relievo figures, stand in sombre contrast with the rest, and one ebonized inlaid upright seems to retire in aristocratic silence. There is also a delicate French walnut among the uprights.

The parlor grand is of rosewood, the design is unique and entirely out of the usual order of grand piano cases, the legs and lyre in the roccoco style, consistent with the general design.

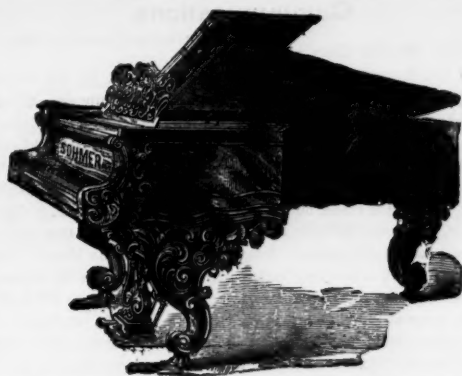
The parlor grand is of French burl walnut, the veneers being fitted with small pieces and so carefully and evidently with such patience that the general effect is truly grand.

This inadequate description gives only a vague idea of the effect produced in viewing this gorgeous array of pianos in one of the large warerooms of the Chickering Building. It is sufficient to say that there never was seen so remarkable an exhibit of pianos at one time in any place on either hemisphere.

—Piano manufacturers will please take notice not to send catalogues, and prices especially, to one Bonner, who has already secured a number of answers, with prices quoted, from piano manufacturers, under the pretext of buying pianos to sell again. Bonner is not in the piano business, but is an express agent at Manassas Junction, Va., on the Virginia Midland Railroad, to which address many catalogues have already been mailed.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

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Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

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Correspondence solicited. Agents wanted everywhere.

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TONE & DURABILITY

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NOW IN USE.

Emerson Piano Company.

THE exhibit of the Emerson Piano Company at the New Orleans Exposition will consist of ten pianos, under the charge of Mr. Junius Hart, of that city, the company's agent. The pagoda used by the company is the one that attracted such attention at the New England Fair of 1882. It is a handsome wood structure, 22x22, and in it all the various styles will be exhibited.

The new catalogue of the company for the year 1885 is just from the press. Four sizes of square pianos and nine styles of uprights are now made. All the squares have $7\frac{1}{2}$ octaves, and are full-round. The cottage upright is a three-stringed piano, 4 feet 6 inches by 4 feet high, and has only $6\frac{1}{2}$ octaves. Then there are three large-sized uprights, of 7 octave compass, and five styles of uprights of $7\frac{1}{2}$ octaves.

Probably the most important step taken by the Company since its reorganization, and which is evidence of its intention to push trade in 1885 more vigorously than ever before, is the engagement of Mr. Edward S. Payson as general traveling agent, to look especially into the wholesale trade. The South, Southwest and extreme West have never yet been properly canvassed by the Company. Mr. Payson, who has had seven years of experience with the house of Henry F. Miller before the death of Mr. Miller and who has since then been with the Henry F. Miller & Sons' Piano Company, will enter upon his duties with the Emerson Piano Company to-morrow. He carries with him the very best wishes of the Miller Company for future success in his new field of activity.

Mr. Payson is a gentleman endowed with the very qualities necessary for one who is to occupy his position. Fully posted in music trade matters and having numerous acquaintances in the trade, his address and affability will gain many friends for the Emerson Piano Company in addition to those now having business relations with it. A friendship covering twenty-five years exists between Mr. P. H. Powers, of the Emerson Company, and Mr. Payson and as both of these gentlemen in consequence are thoroughly *en rapport* there is no question that the arrangement will prove to be eminently satisfactory.

1884-Guild-1885.

THE year now ending has been the most prosperous one with Guild, Church & Co. since 1861, the year in which the business of the firm has started. Mr. Guild, who has just returned from a business trip of ten weeks' duration, reports unqualified satisfaction among all agents with the Guild piano, and brings orders for sixty pianos, in addition to those sold and delivered by the firm during his trip. For 1885, preparations are making that will enable the firm to turn out more pianos per week than ever before. The new factory, to adjoin the present one in South Boston, will be completed during the early part of the year, ground having been broken and the foundation already laid.

With these additional facilities, and the continuation of the past energy, Messrs. Guild, Church & Co. will be enabled to fill all orders promptly in the future.

The New York headquarters of the "Guild" pianos are at the warerooms of Mr. J. N. Pattison, No. 42 Union square. Although established a few months only, Mr. Pattison has already sold a number of these instruments to musical people and has interested music teachers in them. Dealers and agents from the West and South visiting the East, and unable to go as far as Boston, can find a selection of "Guild" pianos at No. 42 Union square, where they can determine what the instrument is.

German Pianos.

THE Berlin correspondent of the *London and Provincial Music Trades Review* says:

It is reported that the German trade in pianos to the United States is also increasing, and that quotations have been asked for, on account of orders to a very large extent.

To what uses these orders are to be put in America is not stated. But as, with the exception of two or three well-known names, German makers have not yet attained popularity in the United States, it is unlikely the goods are to be sold under their own names. Already a very fair trade has started up between France and Germany, cheap German pianos being sent over to Paris and sold as French pianos. There is little to prevent such a trade being carried on between Germany and America. The German piano is often a close imitation of the American, and "Steinway system" is openly advertised. It is said that a very fair iron overstrung, made exactly after the American plan, can be sent over to New York, and, after allowing for the duty, can be sold wholesale at about £30 (\$150). If an American name is put on the piano, it might pass for an inexpensive instrument of American make. Overstrung iron-frame pianos are now openly advertised in the German papers at £19 (\$95) each "for export."

German "stenciled" pianos cannot be sold here, especially at a cost of \$150 wholesale. The "Steinway system" is very frequently advertised by the manufacturers of German pianofortes, but the pianos are as near like the Steinway pianos as the Cable or the Hale pianos are. The only manner in which the success of German pianos here can be tested is the actual importation. Let these instruments come over and their presence here will tell the story. We have frequently prognosticated what the result will be and we adhere to the position we occupy in the premises.

—It seems to us that if the creditors of the estate of Albert Weber would want the proper man to take hold of that business, they could find him in Boston now in the person of Col. Moore, formerly of the Emerson Piano Company. Moore was a personal friend of the late Albert Weber and has always been an admirer of the "Weber" piano.

Communications.

DANVILLE, Va., December 26, 1884.

Editors Musical Courier:

YOUR paper is looked for every week in my store with as much interest as is the New York daily *Herald*. I only wish that every dealer in pianos and organs in the United States were subscribers to it, as they ought to be. Your bold and uncompromising and persistent assaults upon all species of frauds and put-up jobs in the musical world are deserving of the thanks not only of the trade, but of the masses of the people. I am satisfied that but for your fight with the Beatty system that Beatty would have held out much longer than he did. My idea is that when fraudulent or questionable methods are practiced by anyone, exposure, and persistent exposure, is the only way to kill it off. The general fund of musical news to be found in your paper is valuable, and the description of musical improvements, to say nothing of the advertisements, makes your paper one that every dealer ought to take.

The trade outlook, though not especially bright, is, I think, getting down to a sound and substantial basis, and will certainly improve, though the improvement may be slow, which I consider much better in the end than a "boom." The pernicious effects of the Beatty system is fast dying out, and the demand is for better goods. People are realizing the fact that a first-class organ case cannot be bought for \$34.75, nor a first-class piano for \$162.50. I have sold quite a number of first-class pianos in this vicinity, viz.: Chickering, Knabe, Sohmer and Kranich & Bach. The cheapest piano I sell is the Hale, which has in every instance given perfect satisfaction.

Danville, Va., is situated on the Dan River, and has a population of over 10,000 inhabitants, about one-half of whom are colored. We have about fifty tobacco warehouses and factories. The music trade in pianos and organs is represented as follows: Ellison Brothers, dealers in books, do a small trade in the Patterson organ (have one now in stock), take orders or sell out of store; Messrs. J. T. Averett & Brother, dealers in books, carry no stock, but take orders for pianos or organs; J. F. Rueckert has a few new and second-hand pianos at his residence; has no store; he travels about the country considerably, taking orders, tuning, &c. I carry a large stock of pianos and organs all the time. I have now in store eleven pianos and thirty organs.

I opened my store two years ago last June (jewelry and musical instruments). Many people said it would not pay to carry a large stock of pianos and organs. My argument was: "To sell goods you must have them." I have had many drawbacks to contend against, but I am very well satisfied with the result so far, having made a very good per cent. on my investment. My trade is still increasing, as I never allow any misrepresentations to be made for the sake of making a sale. I have had several men in my music department that were either cranks, incompetent, addicted to drink, or something worse. I have now Mr. F. E. Weidman at the head of it, who is a perfect gentleman and a very competent man; he is making friends everywhere he goes.

I see in your issue of the 24th inst. that you speak of a "controversy at present going on among several piano agents in that (this) section of Virginia." If there is any "controversy" going on in this section, it must be of a Quixotic kind. Possibly reference may have been made to a certain style of advertising by a party here, but there has been no "controversy," as I understand the word, for no one pays any attention to his peculiar style, for, as the saying is, "It does no one any harm, and seems to do him good." By the way, I would like to ask you a question: If A sells a piano for a certain price, and B hears of such sale, and at once goes to the house where the piano is, without being invited to do so, and finds fault with the instrument, and tells the purchaser that he, B, could have saved him \$75 or \$100 on his purchase, how is such conduct looked upon by THE MUSICAL COURIER, and by the trade generally, especially when A has sold the piano as low as the same quality or make of instrument is sold at any of the piano warerooms in the large cities?

Yours, truly,

JAMES FRICKER.

ROCHESTER, N. Y., December 23, 1884.

Messrs. Blumenberg & Floersheim, Proprietors "Musical Courier," 25 East Fourteenth Street, New York:

GENTLEMEN—You will please do us the favor to contradict as prominently and thoroughly as you have published the statement contained in your valuable paper of the 20th inst. that we were "fools" enough to be "taken in" and "swindled" by any "Daisy" swindler and forged check game. While we have repeatedly accommodated known honest and legitimate travelers and salesmen by cashing drafts, checks, &c., during an active business career of twenty-five years in the piano and organ trade, we have never yet suffered a loss from so doing. Such an incident as the reception of a forged check is liable to occur at any time to any house in the regular course of business, and does not reflect upon us at all as lacking in caution or business capability. The facts of this case are that on December 10 we received by mail the check for \$76.25 mentioned in your issue of December 20, in payment of an account for an organ, from one of our piano and organ agents, a Mr. McCarthy, of Allegany County, N. Y., and in due course of business presented it at our bank the next day, to be informed that Opdyke & Co., New York, had failed. The check was thereupon protested, when payment had been refused, as a protection to ourselves, and we immediately notified Mr. McCarthy and the supposed drawers of the check, Messrs. Haines Brothers, to which last letter the item in your widely circulated journal is the courteous reply. We beg to remark that we are in no wise responsible for any loss in the matter, our agent being the responsible

party to whom we look, and we are not yet informed as to the manner in which Mr. McCarthy was imposed on.

We remain very truly yours,

H. S. MACKIE & CO.

[Messrs. Haines Brothers stated to us, and have reiterated, that they never have had any transactions with Opdyke & Co. nor with H. S. Mackie & Co. for more than a dozen years. We were, of course, entitled to the opinion that the swindler who has been making his rounds of the trade, had seen Messrs. Mackie & Co. and he may still have been at the bottom of it. We await Mr. McCarthy's statement; that may clear it up.—ED. MUSICAL COURIER.]

OFFICE OF BEHR BROTHERS & CO., MANUFACTURERS OF UPRIGHT PIANOS, NEW YORK, December 27, 1884.

Editors of the Musical Courier:

Gentlemen—In your last issue, your New Orleans correspondent, in Letter I., writes: "Behr Brothers & Co.'s pianos are also controlled by Mr. Grunewald, but I think it is not yet certain whether they will be exhibited."

To this we beg to add that we shipped early in December six different styles of our uprights for exhibition, and that there never was anything uncertain about our exhibiting.

Please correct this in your next and oblige, yours truly,

BEHR BROTHERS & CO.

Julius Bauer.

WE were surprised and shocked last Wednesday morning to hear of the death of Julius Bauer, one of the leading members of the music trade of the Union, who died in Chicago last Tuesday night at 9:45.

Mr. Bauer had been identified for over thirty years with the music trade of this country, and had succeeded in building up in the Western emporium one of those gigantic piano and musical instrument establishments for which Chicago has become famous.

It was only after the greatest kind of a struggle that Bauer at last found himself at the head of so extensive a business as that of Julius Bauer & Co.

Although starting in business here early in the 50's, Bauer recognized the future of the music trade in Chicago and in 1853, while occupying extensive quarters on Broadway (subsequently as agent of the Knabe pianos), he started business in the Western city, giving up the New York house later. The business grew rapidly but was seriously interfered with, like all other establishments in Chicago, by the great fire.

He recuperated rapidly from this blow, and opened large warerooms under the Palmer House, but subsequently removed to a large wareroom on Wabash avenue, and in 1882 removed to the building on Wabash avenue at present occupied by the firm.

In addition to a large piano business, which was vastly increased by a piano manufacturing department lately, Julius Bauer & Co. did a very extensive trade in brass band instruments and small musical merchandise. In fact, the firm is one of the leading houses in the Western music trade.

Julius Bauer was born fifty-four years ago in Berlin, Germany. He leaves a wife and three sons and one daughter, the oldest son, Julius, being nineteen years of age. The funeral took place last Friday from his late residence, No. 432 Wabash avenue, Chicago.

Mr. Bauer was a gentleman of affable and agreeable disposition, kind, sociable and generous to a fault. In business he was guided by the highest motives, and by a combination of intelligent foresight and great energy he succeeded in amassing a competency for his family. R. I. P.

Hardman Pianos at New Orleans.

A LARGE display of twelve Hardman pianos, consisting of a concert grand, parlor grands, square and upright pianos, will be made at the New Orleans Exposition by Hardman, Dowling & Peck, in charge of Mr. Philip Werlein, of that city. The instruments will be placed on a beautifully-arranged platform, artistically constructed and gotten up regardless of expense.

The uprights will be of various styles and of various woods, such as rosewood, plain and ebonized, solid mahogany, mahogany veneered and fancy woods, such as French burl and ash. There is now at the retail warerooms of the firm on Fifth avenue, an upright, of ashwood, of curious and rare texture, which will attract attention, not only on account of its tone and touch, but also for its solidity of construction and the peculiarity of the wood. The pianos for the exhibition will be shipped within a week or so.

—The great question with a large majority of dealers is to get a piano built upon scientific principles and made to endure, and which will resist all the ordinary influences that operate against the instrument; in addition to these advantages the piano must possess good tone and touch and must have a striking appearance. In order to be able to do business with this kind of a piano and make an encouraging profit, the dealer must get the instrument at a price which will meet the figures of the competition. Just such an instrument can be bought from C. C. Briggs & Co., Boston, who have made it a point to meet the emergencies of the piano trade in this respect and whose trade has been built up on the merits of the pianos made by them. Dealers who handle the "Briggs" piano are always thoroughly satisfied and continue to trade with the firm after once having started.

Popular Designs for 1885.

Popular Designs for 1885.

THE NEW ENGLAND CABINET ORGANS.

THEY STAND
— AT THE —
Head of the List

— OF THE —
LEADING INSTRUMENTS of the WORLD!

So say the Press, the Artists and People.



THEY WIN
The Highest Prizes

WHENEVER COMPETING, AND

STAND THE MOST SEVERE TESTS,

ALWAYS GIVING PERFECT SATISFACTION.

Over 85,000 in Daily Use.



THE WORLD'S VERDICT!

— THESE —

ORGANS

ARE UNQUESTIONABLY

— THE —

BEST MADE.



— FOR —

Beauty of Design,

Superiority of Finish,

Excellence of Workmanship,

Faultless Tone Quality,

and Mechanical Improvements,

— THESE —

ORGANS

Are without an Equal.

ALL INSTRUMENTS FULLY WARRANTED FOR 5 YEARS.



WE STUDY THE REQUIREMENTS OF
ALL CLASSES AND CLIMES.

The Church, Chapel, Hall,

Lodge and Parlor,

ALL FIND IN OUR

ORGANS

THE REQUISITES MOST NEEDED.

THE TRADE PREFER THEM,

Because the Easiest Selling in the Market.

— MANUFACTURED BY —

THE NEW ENGLAND ORGAN COMPANY,

OFFICE AND WAREHOUSES:

Marble Buildings, 1297 & 1299 Washington St., Boston, Mass., U. S. A.

ILLUSTRATED AND DESCRIPTIVE CATALOGUES MAILED FREE TO ALL APPLICANTS.



—No English piano manufacturer will exhibit at the New Orleans Exposition.

—The Valentine varnishes are giving excellent satisfaction to those piano manufacturers that are using them.

—John Church, of Cincinnati, Ohio, was in Boston on Christmas Day. He spends every Christmas in that city.

—P. G. Guilford has made an excellent manager of the retail department of the Hallet & Davis Company, Boston, Mass.

—Patents have been granted to W. Fischer on a piano (No. 309,138) and to R. W. Tanner on a pedal-guard (No. 309,006).

—The full-page advertisement of the New England Organ Company, in this issue of THE MUSICAL COURIER, represents cuts of some of the leading styles of organs made by this widely-celebrated house.

—An Artist-Grand, made by the Henry F. Miller Piano Company, Boston, just finished, was examined by us last Friday, and proved to be one of the most superb concert-grands we have ever played upon.

—Pleyel, Wolff & Co., the Paris piano manufacturers, are now using wrought-iron in place of cast-iron plates. Pianos have been made in this country with wrought-iron plates, but the system was never adopted.

—A Weber upright piano was purchased by a small Boston maker last week for the purpose of making an outright copy of the scale, &c. This copying business in pianoforte manufacturing has by no means ceased.

—Although the late Julius Bauer, of Chicago, died last Tuesday night, none of our contemporaries that appear during the end of the week had a line on the sad subject. He died while THE MUSICAL COURIER was on the press, and we are the first to make mention of the important news.

—The Minneapolis Tribune of December 20 contains following notice:

CENTURY PIANO AND ORGAN COMPANY.—The board of directors has this day declared a semi-annual dividend upon the capital stock of 5 per cent., payable January 2, 1885, to shareholders registered on the books December 15.

GEORGE BLAKE, Treasurer,
Minneapolis, Minn., December 17, 1884.

—A London exchange says that Mr. J. N. Merrill, who has so successfully represented the interests of the Smith American Organ Company throughout Great Britain and Ireland, returned to Boston on the 19th inst. in the steamship Aurania, of the Cunard line. Mr. Merrill has visited every city and almost every town in the British Isles, and, owing to his successful prosecution of his company's business, has established several valuable Continental agencies. This genial and accomplished gentleman leaves for home bearing the good wishes of all those whose acquaintance he has formed on this side of the Atlantic, and he may feel assured of a cordial welcome when he next visits England. We may add that Mr. Francis H. Underwood, with the Smith American Organ Company, Boston, who has been ill for some time, was very much improved on Christmas day.

—R. D. Brown, music dealer, Norwich, Ont., Canada, has failed.

—A. Wookey, music dealer, Galesburg, Ill., has been closed out by the sheriff.

—Will L. Thompson & Co., East Liverpool, ordered eleven Behning uprights since December 15.

—H. Behning & Son shipped a Behning square last week to the Secretary of State of Oaxaca, Mexico.

—Markstein made \$300 commission on the transfer of the Betts business to J. Burns Brown. Good for Markstein.

—Mr. Horace Waters, Sr., will leave in January for Jacksonville, Fla., and will afterward visit the New Orleans Exposition.

—Mr. R. S. Howard, with Chickering & Sons, leaves in a few days for California via the Southwest and thence by Southern Pacific.

—Mme. Adelina Patti presented to Mr. N. J. Haines, Jr., on Christmas Day, a beautiful sapphire ring set in old gold as a token of her esteem.

—C. M. Cady, formerly with the Estey Company in Atlanta, Ga., remains in that city as the representative of the W. W. Kimball Company in the future.

—Frank J. Kantner, organ manufacturer, Reading, Pa., has assigned. Several judgments had been entered against him, and there was nothing left for Mr. Kantner to do, although he struggled hard to continue the business.

—The B. Shoninger Organ Company, of New Haven, Conn., will display fifteen organs and two of its uprights at the New Orleans Exposition. Mr. Louis Grunewald is the agent in that city. In January Mr. Simon Shoninger will visit New Orleans. He was in Boston last week.

—We acknowledge the receipt of a superb and highly embellished pamphlet, sent to us with his compliments by Mr. Samuel Hamilton, of Pittsburg, Pa. It was issued for the holiday season, and is the most costly pamphlet of its kind we have yet seen. Mr. Hamilton represents the Decker Brothers, William Knabe & Co. and J. & C. Fischer pianos, and the Estey and the Shoninger organs.

Still they Come.

\$100 OUT OF O. O. MITCHELL, ROME, N. Y.

THE adroit swindler whose exploits have recently become known to the music trade by means of the articles published in THE MUSICAL COURIER, must have made enough money by this time to retire to Canada and live comfortably from the income of his easily attained wealth. Quite a list of his victims was published in our columns and to-day we add the name of another firm which has informed us of his operations.

ROME, N. Y., December 24, 1884.

To the Editors of The Musical Courier:

Replying to yours of the 10th inst., I will say that "lightning seldom, if ever, strikes twice in the same place," but in this case I wish it would, for then I would be ready for it.

Concerning this fellow referred to, I will say that about the 4th or 5th of September last he (supposed to be the same one) called on me in the interest of the White Sewing Machine Company of Cleveland, Ohio. I had been holding a letter addressed to him from the above-named company—in one of their envelopes—and the letter when opened contained a check for \$100, with a request that I identify him at the bank, which I did and—you know the rest—the same old story. I have the check in my possession and am going to have it framed to remind me of what a fool a man can be.

This "dear" friend of mine went by the name of O. O. Gillespie, and if he is caught this side of the Rocky Mountains I want to know it, as I wish to shake hands with him just once!

Respectfully yours,
O. O. MITCHELL.

We also print the following letter from S. D. Roberson, of South Bend, Ind.:

SOUTH BEND, Ind., December 22, 1884.

Editors Musical Courier:

Your MUSICAL COURIER was received in due time, but not soon enough to save me \$100. However, had I read it a day sooner instead of the same night after Mr. J. S. Tracy, as he called himself, called, I would have been all right. I notice in your journal of this week on account of the gentleman of so many aliases. My story runs this way:

On December 6 I received a letter in care of my mail addressed to J. S. Tracy from Chicago, the envelope bearing the card of the W. W. Kimball Company. The following day a man about six feet tall, dark complexioned, a fluent talker, well dressed in dark clothes, and a rusher I should judge, made his appearance in my store and called for a letter, introducing himself as J. S. Tracy, general agent of the W. W. Kimball Company. The letter was handed to him. Of course, the check, as usual, of \$100 came out. He did not seem to be in a preliminary hurry, but said he would remain during the day.

He said there might be something in the shape of a telegram for him, and he did receive one in a few moments, and it was dated Chicago that morning at 8:35, just giving said Tracy time enough to get to the train in Chicago to leave for South Bend. Well, of course, cashing checks and doing a general agency business for the W. W. Kimball Company for ten years, I felt as usual; did not question the man, or even doubt him until five hours later, when I examined the check and discovered it to be bogus. The transaction was done on the 7th of December. I recognize him now by the cut in your journal. I also recognize, now, that he had a false beard then. I would know him anywhere, as I have him so marked that I could not be fooled. He talks quick and loud—looks you square in the face. Said he had been working the last seven or eight years.

I presume he had at least worked five years in the Massachusetts prison, if no longer, because his eyes, head and marks of countenance are precisely the same as his picture in your journal.

Of course, the telegram told him to go to Adrian at once after fixing up with Roberson, and that fooled me. So now you have it almost as I have it. He is well posted in the business, and I have offered \$100 for his arrest and conviction.

I am yours,
S. D. ROBBERSON.

This is the latest. We anticipate additional news, and would not be surprised if the swindler is by this time caught.

American Pianos Abroad.

THE Berlin (Germany) press on the new Steinway concert grand, used by Mr. Franz Rummel in public there, December 1, 1884:

For these beautiful tones we do not solely owe thanks to the performer, Mr. Franz Rummel, but also to the magnificent Steinway grand, which has not been heard before in a public concert at Berlin, as far as we know. Almost all recent improvements in pianoforte building have emanated from Steinway & Sons, and Mr. Theodore Steinway, a member of that firm, is continually and specially experimenting in solving the secrets of acoustics.

The grand played upon by Mr. Franz Rummel is of an entirely new construction and protected by patents of the German Empire and the United States. Its tone is of wonderful beauty, in forte as well as in the piano passages and even in the highest notes which almost appear too shrill in other pianos. This grand also shows the invention by which single tones or groups of tones may be sustained independently, which naturally results in a clearness hitherto not reached in passage work.—*Deutsches Tageblatt, Berlin, December 2, 1884.*

It was highly interesting to become acquainted on this occasion with a concert grand of Steinway & Sons, New York. The noble tone volume fully justified the great reputation of the firm.—*Vossische Zeitung, Berlin, December 2, 1884.*

Another debutant, viz.: the concert grand of Steinway & Sons, New York, achieved an immense success, owing to its excellent repetition and its rich, singing tone, which sounded bewitchingly beautiful.—*Berliner Fremdenblatt, December 2, 1884.*



The Most Artistic and
Beautiful Instrument
Manufactured.



MANTEL ORCHESTRONE,
SOLD WITH OR WITHOUT
CLOCK and STATUETTE.

Address M. GALLY, 76 Fifth Avenue, New York.

WESSELL, NICKEL & GROSS

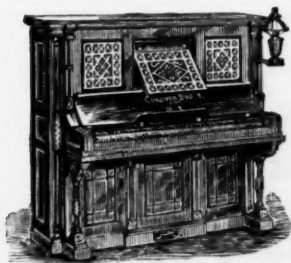
— MANUFACTURERS OF —

GRAND, SQUARE and UPRIGHT **Pianoforte Actions,**455, 457, 459 & 461 WEST 45th STREET;
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET,
— NEW YORK. —

— ESTABLISHED 1843. —

WOODWARD & BROWN,**Pianoforte Manufacturers,**

No. 175 A TREMONT STREET, BOSTON, MASS.

**CONOVER BROS.**

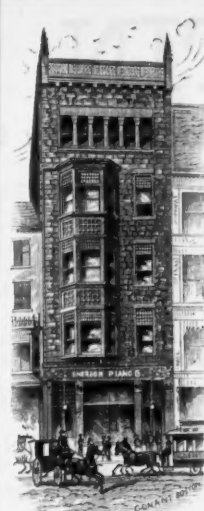
MANUFACTURERS OF

UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists and salesmen, are our Patent Action, Patent Metal Action Rail and Patent Telescopic Lamp Bracket.

Our Pianos are endorsed by such eminent judges as Mme. Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletzki, E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of San Francisco, and many others.

235 EAST 21st STREET, NEW YORK.



EMERSON PIANO Co.

(Established in 1849.)

Manufacturers of SQUARE, UPRIGHT and COTTAGE

Piano-Fortes.

MORE THAN 30,000 MADE AND IN USE.

Every Piano WARRANTED FOR SEVEN YEARS.

ILLUSTRATED CATALOGUE FREE.

— WAREHOUSES —

159 Tremont Street, Boston.

STULTZ & BAUER, *Upright & Square*

— MANUFACTURERS OF —

701, 703, 705 & 707 First Ave.,

NEW YORK

PIANOS

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT,

— APPEAL TO THE HIGHEST MUSICAL TASTE. —

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

**THEO. HINTERMANN,**

744 Broadway, New York,

Importer of Musical Instruments.

SPECIALITY: SWISS MUSICAL BOXES.

S. BRAMBACH.

J. BURNS BROWN.

BRAMBACH & CO.

MANUFACTURERS OF

PIANO-FORTES,

12 East 17th Street,

Between Fifth Avenue & Broadway,

NEW YORK.

The Belmont and The Milton ORGANS.

First Class, New and Attractive Styles.

— AGENTS WANTED. —

1129 CHESTNUT ST., PHILADELPHIA.

BABY GRAND.THE SMALLEST GRAND
PIANO MADE.Remarkable for powerful sympathetic
tone, pliable action and absolute dura-
bility.**GEO. STECK & CO.**

GRAND, SQUARE AND UPRIGHT

PIANOS.

Warerooms, STECK HALL, 11 East Fourteenth Street, NEW YORK.

LITTLE GIANT.THE SMALLEST UPRIGHT
PIANO MADE.Containing all improvements, com-
bined with great strength and volumi-
nous tone, adapted for Schools, Flats
and Small Apartments.

BEHR BROS. & CO

292 to 298 Eleventh Avenue,
NEW YORK CITY.**Patent Cylinder Top Upright Pianos**Cor. West Twenty-Ninth St.,
NEW YORK CITY**WM. SCHAEFFER,**

MANUFACTURER OF

Square and Upright Pianos,

456 West 37th Street, New York.

**F. CONNOR,
PIANOS.**Factory 239 E. Forty-first St.,
NEW YORK.Dealers admit they are the best medium-priced
Piano in America. Send for Catalogue.N. B.—Pianos not shipped before being thoroughly
Tuned and Regulated.

NEW ENGLAND PIANOS

ARE NOTED FOR THEIR
FINE QUALITY OF TONE AND SUPERIOR FINISH
CATALOGUE SENT FREE**NEW ENGLAND PIANO CO. BOSTON MASS.**

32 GEORGE ST.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

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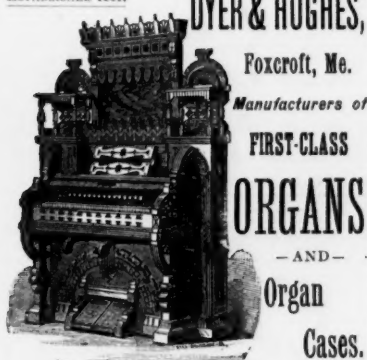
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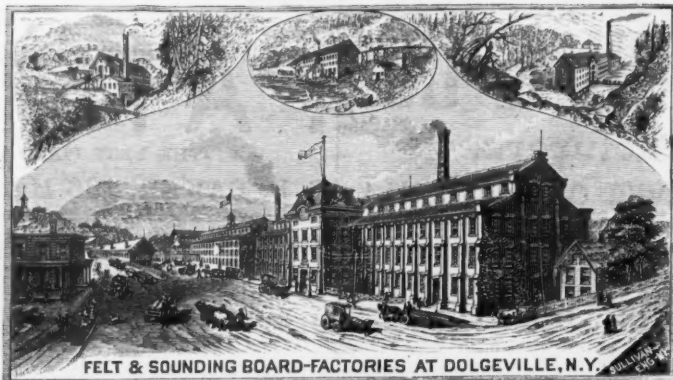


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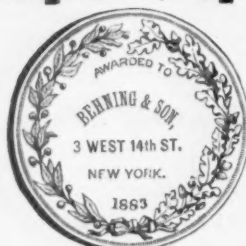
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